



MERCURY • PETE RUGOLO • 10 TROMBONES LIKE 2 PIANOS

PPS 6001

**STEREO**

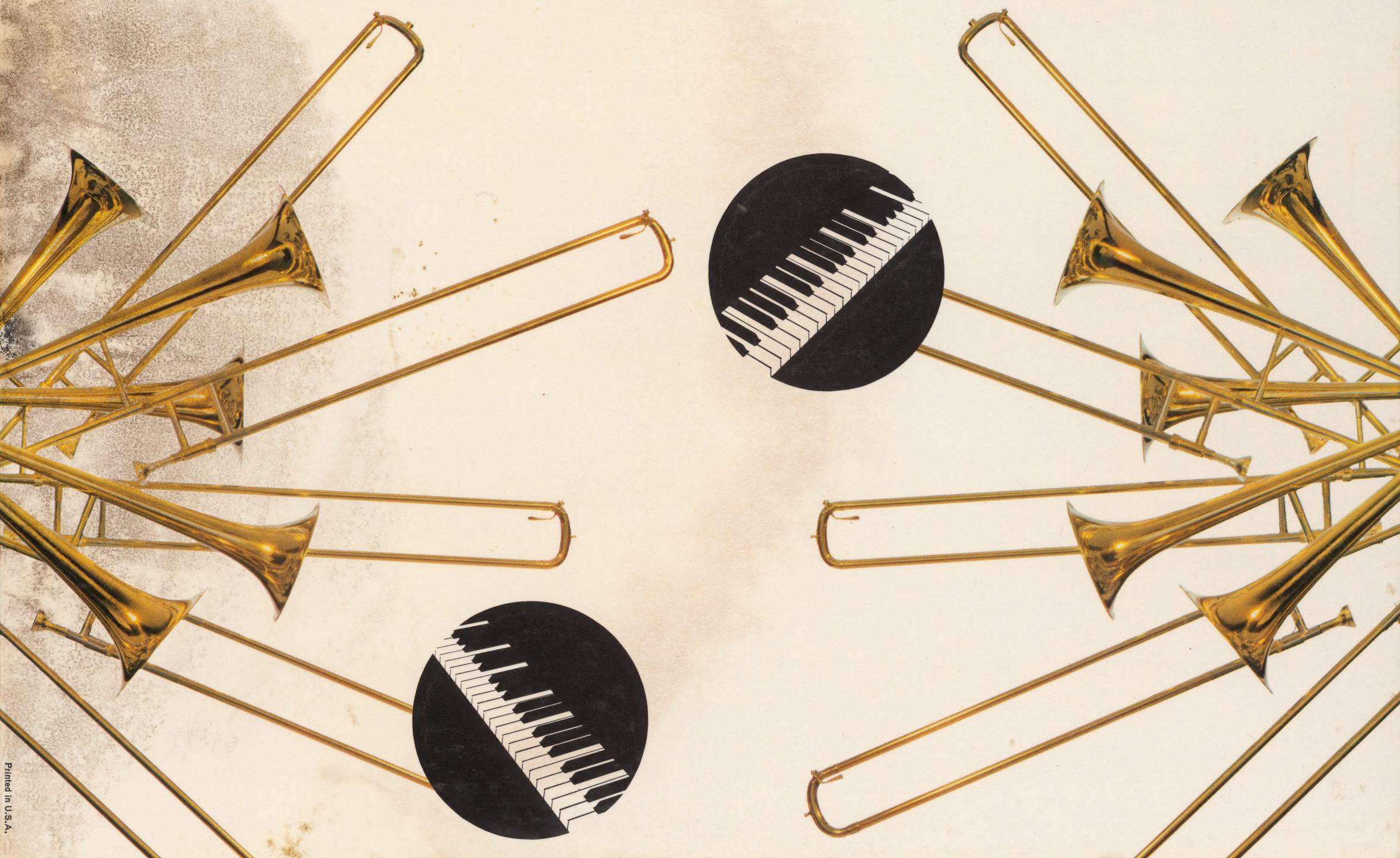
**PERFECT PRESENCE SOUND SERIES**

*...an outstanding recording achievement!*

**PETE RUGOLO** and orchestra



**10** trombones like **2** pianos



Printed in U.S.A.





**STEREO**  
**PERFECT PRESENCE SOUND SERIES**

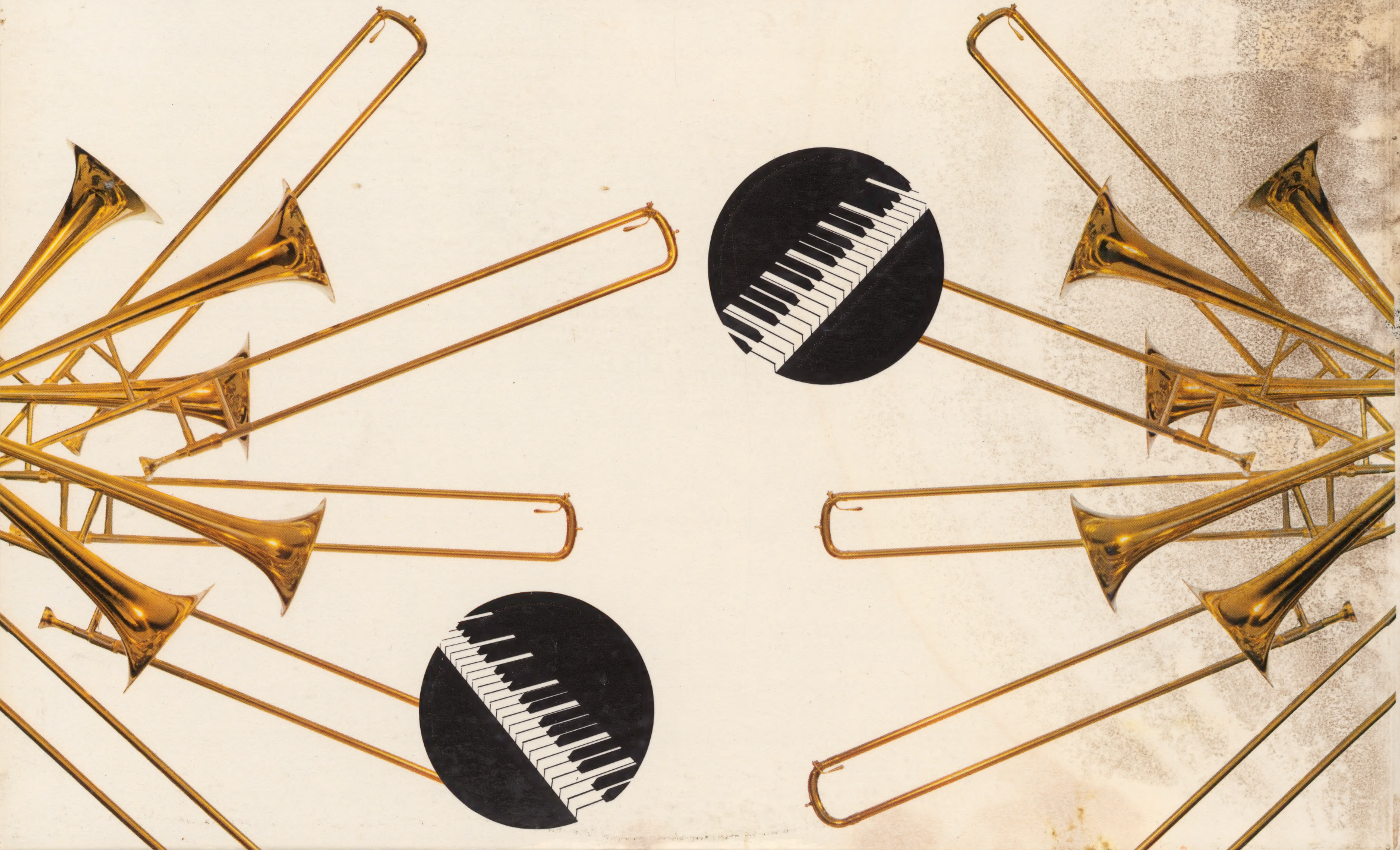
...an  
 outstanding recording  
 achievement!

**PETE RUGOLO** and orchestra

**10** trombones like **2** pianos

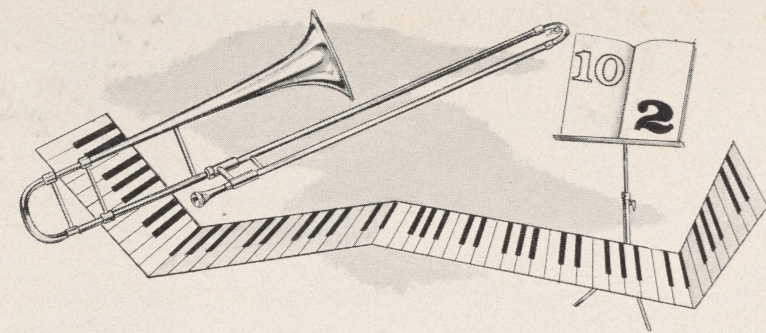


*marie / like love / moonglow and theme from "Picnic" / ten trombones like  
 angel eyes / let there be love / intermission riff / willow weep for me / it's a most unusual day  
 love is just around the corner / basin street east / love is here to stay*





# 10 trombones like 2 pianos



## The music of Pete Rugolo is always something special!

"Pete is a master of his craft," affirms Stan Kenton. "He writes with equally great facility, ability and originality for films, television, singers, jazz—even cowboy bands!"

Probably the outstanding feature of Rugolo's compositions and arrangements is his always new and intriguing approach, both in his thematic material and in the tone colors he employs.

The ingenious, effusive music in this album displays Rugolo in some of his most persuasive musical moods.

### Recording data . . .

This album was made in two sessions. At the first, on May 10th, 1960, the tunes recorded were *Love Is Just Around the Corner*, *Angel Eyes*, *Intermission Riff*, *Moonglow* and *Picnic*, *Like Love* and *Basin Street East*. At the second session, on May 12th, 1960, the numbers recorded were *Our Love Is Here To Stay*, *Willow Weep For Me*, *Let There Be Love*, *Marie*, *It's a Most Unusual Day* and *Ten Trombones Like*.

### Instrumentation . . .

Pete Rugolo used exactly the same instrumentation for each of the two sessions—10 trombones, two pianos, bass and drums. The 10 trombones were used in two sections of five each. Each trombone section had four tenor trombones and one bass trombone.

### Personnel—Session 1 (May 10, 1960)\*

|                    |                |                  |             |                |
|--------------------|----------------|------------------|-------------|----------------|
| CONDUCTOR—ARRANGER | Pete Rugolo    |                  |             |                |
| TENOR TROMBONES    | Frank Rosolino | Bob Fitzpatrick  | Vern Friley | Herbie Harper* |
|                    | Milt Bernhart  | Bob Pring        | Harry Betts | Joe Howard*    |
| BASS TROMBONES     | Kenny Shroyer  | Russ Brown*      |             |                |
| PIANOS             | Russ Freeman   | Johnny Williams* |             |                |
| BASS               | Red Mitchell   |                  |             |                |
| DRUMS              | Shelly Manne   |                  |             |                |

### —Session 2 (May 12, 1960)\*\* As Session 1 except:

|                 |  |                               |
|-----------------|--|-------------------------------|
| TENOR TROMBONES | Dick Nash replaced Herbie Harper           | Dick Noel replaced Joe Howard |
| BASS TROMBONE   | George Roberts replaced Russ Brown         |                               |
| PIANO           | Claude Williamson replaced Johnny Williams |                               |

### About the stereo . . .

The music in this album was arranged by Pete Rugolo with special skill and effect to demonstrate, and take full advantage of, the medium of stereophonic sound. The Rugolo arrangements here showcase the instrumental sections as they are heard in the recording studio.

Listeners using stereo equipment will hear Trombones (section 1) through the left speaker. Trombones (section 2) will be on the right.

Likewise Piano 1 will be heard on the left side. Piano 2 will be in the right speaker.

The rhythm section (bass and drums) will sound, to the listener, in the center, between the two speakers.

Note that jazz trombone soloist Frank Rosolino is in section 1 (left speaker) on all tracks except *Love Is Just Around the Corner*. Further, trombonist Joe Howard, who solos from section 1 in *Moonglow* and *Picnic*, is heard from section 2 in *Willow Weep For Me* and *Angel Eyes*.

Pianist Russ Freeman (both sessions) comes from the right speaker (piano 2) on all tracks except *Like Love* and *Willow Weep For Me*. On their respective tracks, pianist Johnny Williams (session 1) and pianist Claude Williamson (session 2) both play piano 1 (left speaker) except in *Like Love* and *Love Is Just Around the Corner*.

### About the music . . .

**1 "MARIE"** (Session 2)—(Irving Berlin) Irving Berlin Music Corp. (ASCAP) 2:10.

Pete Rugolo based his arrangement here on the original, now most famous Tommy Dorsey version of *Marie*.

After a four bar introduction you'll hear trombones section 2 playing the melody in harmony while section 1 plays a unison background. This figure is very similar to the unison band vocal on the original Dorsey record.

For the second half of the first chorus the two trombone sections change over parts—section 1 plays the tune and section 2 has the unison background figure.

Pete Rugolo changes the key from C to Eb for the second chorus. Pianists Claude Williamson (1) and Russ Freeman (in that order) play jazz for the first half. For the second 16 measures Rugolo scored the original Tommy Dorsey trombone solo for both trombone sections here together.

The third chorus remains in Eb. For the first half, bass trombonist Kenny Shroyer (section 1) has the melody in the lower register. Bass trombonist George Roberts (section 2) has a fugal counter melody. And, at the same time, Frank Rosolino, in section 1, plays a jazz obbligato above.

The second 16 bars is as the beginning of the arrangement. Now trombones 2 have the melody. Trombones 1 have the unison figure.

There's a dixieland style finish—one bar each section, then two together.

**2 "MOONGLOW"** (Session 1)—(Will Hudson, Eddie DeLange & Irving Mills) Mills Music (ASCAP) **THEME FROM "PICNIC"**—(George Duning) Columbia Pictures Music (ASCAP) 2:38.

In this intriguing Rugolo arrangement pianist 1 (Johnny Williams) plays *Picnic* throughout and pianist 2 (Russ Freeman) plays *Moonglow*.

The track opens with four measures of *Picnic* (piano 1) followed by four measures of *Moonglow* (piano 2). Then the two tunes are heard together for the second phrase.

The first half of the bridge has the *Moonglow* tune played, in harmony, by trombones section 2. Section 1 plays *Picnic* in unison. This is followed by the two pianos playing the two tunes together.

The last phrase is started by the bass trombone in section 2 playing *Picnic* with tenor trombone man Joe Howard, in section 1, playing *Moonglow*. All the trombones enter and finish in ensemble.

Pianists Williams and Freeman split four measures apiece playing jazz for the bridge that follows.

The last phrase finds Joe Howard (section 1) playing the *Picnic* tune in the high register with a *Moonglow* background from section 2 in cup mutes.

The two pianos have the coda—piano 1 then piano 2 a bar each with the final two measures together.

**3 "LET THERE BE LOVE"** (Session 2)—(Lionel Rand & Ian Grant) Shapiro, Bernstein & Co. (ASCAP) 1:40.

This latin-styled arrangement is a fine example of Rugolo's ingenious musical talent.

The introduction has bass trombone 2 followed by bass trombone 1 (doubled by the two pianos) playing the cross rhythm. Milt Bernhart, in section 1, takes up the tune while the other trombones (both sections) play multi-rhythmic parts in the background.

In the second half of the chorus the lead switches to Dick Nash in section 2.

After two bars rhythm interlude you'll hear the melody played on bass trombone by Kenny Shroyer in section 1 while Rosolino, in the same section plays an ad lib obbligato, and section 2 and one piano have rhythmic figures in background harmony. Milt Bernhart from section 1 takes up the melody while the remaining nine trombones play, in harmony behind him. And watch for that agile sudden ending!

**4 "LIKE LOVE"** (Session 1)—(Dory Langdon & Andre Previn) Andor Music Co. (ASCAP) 2:32.

The Rugolo introduction to this absorbing Andre Previn tune has the bass trombones from each section answered by both pianos.

First half of the chorus has both trombone sections featured. Then follows the two pianos with piano 1 playing the right hand part and piano 2 on the bass line.

The bridge has trombone section 2, in cup mutes, playing in harmony and they're answered by section 1, open.

The two pianos play the last phrase as before with both trombone sections joining to conclude the chorus.

The second chorus opens with a short ensemble followed by jazz piano by Russ Freeman (#1 on this session). This is repeated with jazz trombone from section 2 in place of the piano.

The bridge has more piano, with four bars each by Freeman and Williams (in that order). The last part of this chorus has both trombone sections—as at the beginning of the track.

Rugolo concludes the number with the two bass trombones and two pianos—as the introduction.

**5 "WILLOW WEEP FOR ME"** (Session 2)—(Ann Ronell) Bourne, Inc. (ASCAP) 3:14.

Piano 2 (Claude Williamson) opens with the triad chords and he's joined by bass trombone 1 who plays the appealing figure that Rugolo uses throughout the chorus behind the main phrase.

The first chorus has Piano 1 playing the melody while the other piano has the moving chords. The bass trombones from both sections join in playing the figure.

Then Milt Bernhart, from section 1, takes up the tune. The rest of section 1 in hats play behind. Section 2, in cup mutes, has the triad chords heard previously on the piano. Listen here, too, to the two bass trombones.

The bridge starts with a bass trombone solo (from section 1). Then Joe Howard, tenor trombone in section 2, takes up the tune.

The last part of the chorus finds the lead first with Kenny Shroyer (1), then with Russ Freeman (1) and finally with Joe Howard (2).

The arrangement finishes with the two pianos and the two bass trombones followed by a Milt Bernhart trombone solo from section 1.

The final few bars are especially provocative with interplay between the two bass trombones.

**6 "INTERMISSION RIFF"** (Session 1)—(Ray Wetzel) Michael H. Goldsen, Inc. (ASCAP) 4:02.

This famous Stan Kenton standard, written by late trumpet star Ray Wetzel, has a new Rugolo arrangement here, designed mainly to feature the two pianists. Pianist 1 here is Johnny Williams. Pianist 2 is Russ Freeman. Each chorus is 12 measures.

Here's a run-down on the ensemble and solo passages: *Chorus 1*: Both pianos together on the tune. *Chorus 2*: Trombone section 1 in harmony—Piano 1 (Williams plays behind). *Chorus 3*: Section 1 melody in harmony. Section 2 unison counter melody. *Chorus 4*: Piano 1 (Johnny Williams)—jazz solo. *Chorus 5*: Piano 2 (Russ Freeman)—jazz solo. *Chorus 6*: Pianos four measures each starting with Williams (piano 1). *Chorus 7*: Pianos four measures each starting with Freeman (piano 2). *Chorus 8*: Tenor trombone solo by Frank Rosolino from section 1. *Chorus 9*: Four bars apiece—two trombones—Herbie Harper (2) first, then Rosolino (1). *Chorus 10*: Four bars apiece—two trombones starting, this time, with Rosolino (1). *Chorus 11*: Ensemble. Section 1—harmony. Section 2—unison. *Chorus 12*: Ensemble. Section 1—harmony. Section 2—unison. *Chorus 13*: Ensemble. Both trombone sections together. *Chorus 14*: Both pianos together on the tune (as chorus 1).

# PETE RUGOLO

**7 "LOVE IS JUST AROUND THE CORNER"** (Session 1)—(Lewis E. Gensler & Leo Robin) Famous Music Corp. (ASCAP) 3:12.

Piano 2 (Russ Freeman) opens this number with the engaging bass figure that Rugolo uses through the chorus. Unison trombones from section 2 enter on the second measure.

At the beginning of the chorus Piano 1 (Johnny Williams) enters with the tune while the unison trombones continue the figure. Then section 1 trombones take over the tune in harmony.

The start of the bridge finds the melody with section 2, open, in harmony. At the halfway mark section 1 enters and section 2 answers, one bar apiece.

The last phrase of the first chorus is as the first, with Piano 1 playing the tune.

On the second chorus we hear first Rosolino playing jazz from section 2. Then Kenny Shroyer (bass trombone 1) takes over the jazz.

The second bridge has piano 2 and piano 1 playing two bars each. Pete Rugolo concludes this chorus with both sections answering each other.

Once again we have now trombones 1 in harmony with section 2 playing the unison figure. Then the tune comes to the pianos as at the beginning with that insistent Rugolo figure still there.

The ending finds the two bass trombones answering each other from each side of the studio.

**8 "ANGEL EYES"** (Session 1)—(Matt Dennis & Earl Brent) Simon House & Bradshaw Music (BMI) 3:44.

The introduction first has trombones section 1, in harmony, open, with piano 1—then section 2, muted, in harmony, with piano 2.

Milt Bernhart, from section 1, has the solo melody at the start. Joe Howard (section 2) plays the pretty muted obligato. Note the rolling background from piano 1. Then the whole of section 1 enters with the melody, in harmony, in the low register. Section 2 has the muted background figure. The two bass trombones finish the phrase.

The bridge is split between section 1 with piano 1 filling in behind and then section 2 (muted) with piano 2 filling in.

The last phrase of this chorus is by the two pianos, with no bass.

In the bridge that follows Pete Rugolo has written the two sections playing together in full ensemble. You'll hear piano 1 in the background.

The last eight measures here are split again. First the two sections, then two bass trombones and finally section 2, muted, with Joe Howard (2) playing the lead.

The ending has the answering effect, finishing with the two pianos.

**9 "LOVE IS HERE TO STAY"** (Session 2)—(George & Ira Gershwin) Chappell & Co., Inc. (ASCAP) 3:12.

Pete Rugolo splits the introduction between the two sections—Trombones 1 (open) are supported by piano 2, trombones 2 (in cup mutes) are with piano 1.

The start of the chorus has section 1 playing the tune in unison. Section 2 plays the established figure and there's a counter by Kenny Shroyer, bass trombone in section 1. The next phrase finds the melody played first by one section, then the other. Then Freeman (piano 2) takes over with Williamson (piano 1) filling. At the end of the chorus the sections have one measure each followed by the two pianos.

The start of the second chorus features jazz by Rosolino (2) and Rugolo has written background support by both section 1 and its bass trombone. The two pianos follow and lead to an alternating type conclusion.

**10 "IT'S A MOST UNUSUAL DAY"** (Session 2)—(Jimmy McHugh & Harold Adamson) Robbins Music (ASCAP) 2:08.

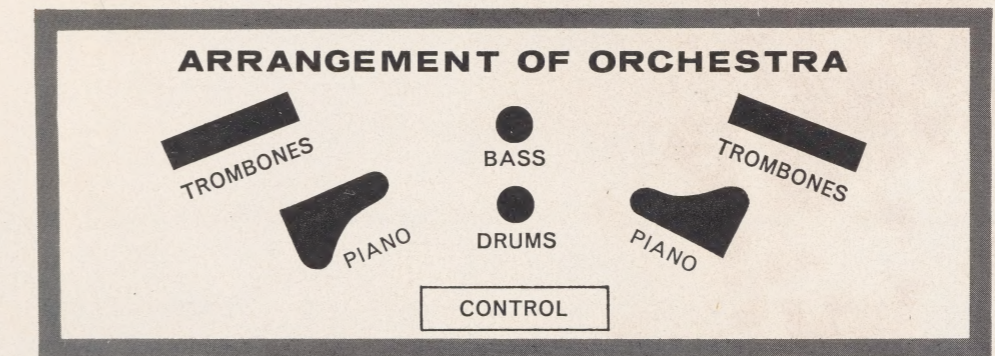
You'll hear first two bars of bass and claves.

The chorus starts with the two pianos and claves. Then trombones 2 play the unison melody with one piano while trombones 1, in muted harmony, have the counter figures.

Then the two sections change around twice, followed by the two pianos again with the claves.

Then comes jazz by trombonist Rosolino (1) followed by more jazz from Dick Nash in the other section. The next phrase starts with the two bass trombones in octaves. This is followed by section 2 in unison on the tune with the other section playing a counter.

The coda starts in 3/4 time with the two pianos. Following the entry of the trombones the two pianos have the final measures.



**Hi-Fi Information**—This recording was made in Studio A of United Recording Corp. in Hollywood, California, both monaurally and in stereo. The two trombone choirs were worked at right angles to each other, with the rhythm section in the corner.

Each trombone section was miked with 2 U-47 Telefunken for maximum brilliance and presence. Pianos were miked with RCA 44-BX's; drums KM-56 Telefunken; bass, Shure model #645. The entire session was recorded at 15 I.P.S. on an Ampex 350.

MEL CHISHOLM,  
RECORDING ENGINEER

DAVID CARROLL,  
RECORDING DIRECTOR

PPS 6001

ALSO AVAILABLE ON MONAURAL PPS 2001

**11 "BASIN STREET EAST"** (Session 1)—(Jimmy McHugh & Pete Rugolo) Jimmy McHugh Music Co. (ASCAP) 2:10.

This is an original by Pete Rugolo and Jimmy McHugh.

It starts with piano 1 answered by piano 2. Then we have trombones 1 (in unison) answered by trombones 2 (in harmony). The bridge again has section 1 answered by section 2. Then, in the last phrase, Rugolo features piano 1 with both bass trombones followed by the full ensemble.

The second chorus starts out with pianist Williams (1) playing ad lib. For the second eight bars the jazz goes to piano 2 (Freeman). In the bridge you'll hear section 2 on the tune with trombones 1 in reply. And for the last phrase the two pianos have the interplay as at the beginning. All the trombones join the pianos for an incisive ending.

**12 "TEN TROMBONES LIKE"** (Session 2)—(Pete Rugolo) Jimmy McHugh Music Co. (ASCAP) 3:17.

This Pete Rugolo number is a fine example of his creative composing talent—particularly his sense of form and climax. (The two pianos are tacet in this tune.)

Bass trombone 1 (Kenny Shroyer) starts and he's soon joined by the bass trombone from the other section (George Roberts). Then they are joined first by a tenor trombone from section 1 and then one from section 2. At the bridge all 10 trombones are playing. In the last phrase Rugolo has five different themes going together.

The second chorus commences with the jazz trombone of Rosolino (1) followed by more jazz from Bob Pring (2), this time with a bass trombone counter melody. After an ensemble bridge Rosolino and Pring, from each section, extemporize together.

From this point on the arrangement is "reversed." It gets smaller and smaller in instrumentation and sound. It ends with the one bass trombone alone, as it started.

## About Pete Rugolo . . .

Pete Rugolo was born in San Piero, Patti, Sicily on Christmas day in 1915. His parents brought him to the United States when he was five. He was raised in Santa Rosa, California.

Pete inherited much of his musical talent from his father who loved opera and played banjo and baritone horn. Pete himself played baritone horn in his high school band. In the school orchestra he played French horn. In the dance orchestra he played piano. Thus, even as a teenager, Rugolo became personally acquainted with the various instruments of the orchestra.

"I studied myself," Pete affirms. "I just listened to records. I'd listen to a Duke Ellington record maybe a hundred times. I learned by trial and error."

Rugolo received his BA degree at San Francisco State College. He then studied with Darius Milhaud (as did Dave Brubeck) and received his MA at Mills College.

"You know I always loved tone colors," Pete recalls. "I used to listen then mostly to Stravinsky, Ravel, Debussy and Bartok. When I started composing and arranging people said I was too modern. And you know, I didn't care!"

Rugolo's first job as a professional instrumentalist was with the famous Johnny Richards. The job was at Hermosa Beach, in southern California.

"We all wrote fantastic wild arrangements. In those days we didn't worry about public acceptance. And the whole band rehearsed regularly every afternoon before the job," Pete remembers.

This Johnny Richards band was basically in the Lunceford style.

"However," says Pete, "we used flutes, waltz introductions, everything! This was a very experimental band!"

Then, in November 1942, Rugolo went into the army. During the war he met Stan Kenton. He started arranging for Kenton and, on his discharge from the army at the end of 1945, he joined the Kenton organization. Rugolo's association with Kenton produced some of the most historic compositions and arrangements in jazz.

In 1949 Pete Rugolo went to New York as musical director for Capitol Records.

He had unique and unprecedented success at Capitol. He discovered, developed, signed, arranged for and recorded so many artists who are, today, the biggest names in the business. He produced some of the earliest records for Nat King Cole (the first string dates), Mel Torme, June Christy, Peggy Lee, Miles Davis (the historic *Cool* album), Woody Herman, Charlie Barnet, Lennie Tristano and Harry Belafonte—to mention but a few.

Then Pete was called to Hollywood to work for MGM studios.

"I did 25 film scores in four years," he notes.

During the middle fifties he did a tour with his own 20 piece orchestra. However, he was so overwhelmed with studio assignments that he was forced to disband, after just a few months.

For the last five years Pete has been constantly busy composing and arranging in all media—films, records and television. TV producer Dick Powell points out: "Pete Rugolo's scoring was one of the major factors in making our *Richard Diamond* series so different and so popular. No one but Pete could have written such exceptional music."



This Mercury STEREO record has been cut with variable groove spacing and electronic groove depth control, thus producing a 2-channel disc of exceptionally wide dynamic range, reliable stylus tracking throughout the frequency range, and startling clarity and definition of instrumental timbres.

This Mercury STEREO record should be played according to the RIAA standard with a stereo reproducing cartridge having a stylus tip not exceeding .7 mil. For best results, be sure that your two loudspeakers and amplifiers are correctly balanced in terms of output and phase, and that the loudspeakers are placed in the room so as to provide an even "spread of sound" from one to the other.



This is a true stereophonic disc record recorded in accordance with standards developed by the Record Industry Association of America, Inc.



PPS-6001-A-MS1



PROMOTIONAL RECORD  
**STEREO**

- 1. MARIE - 2:10
- 2. MOONGLOW AND THEME FROM "PICNIC" - 2:38
- 3. LET THERE BE LOVE - 1:40

PPS-6001  
Side 1

A Stereophonic  
High Fidelity  
Recording

- 4. LIKE LOVE - 2:32
- 5. WILLOW WEEP FOR ME - 3:14
- 6. INTERMISSION RIFF - 4:02

TEN TROMBONES LIKE  
TWO PIANOS  
PETE RUGOLO  
And His Orchestra

FOR BROADCAST ONLY - NOT FOR SALE - MERCURY RECORD CORP. - CHICAGO, ILL. - U.S.A.



PROMOTIONAL RECORD  
**Mercury**  
RECORDS  
**STEREO**

1. LOVE IS JUST AROUND THE CORNER - 3:12
2. ANGEL EYES - 3:44
3. LOVE IS HERE TO STAY - 2:35

PPS-6001  
Side 2

A Stereophonic  
High Fidelity  
Recording

4. IT'S A MOST UNUSUAL DAY - 2:08
5. BASIN STREET EAST - 2:10
6. TEN TROMBONES LIKE - 3:17

**TEN TROMBONES LIKE**  
**TWO PIANOS**  
**PETE RUGOLO**  
And His Orchestra

FOR BROADCAST ONLY - NOT FOR SALE - MERCURY RECORD CORP. - CHICAGO, ILL. - U.S.A.

PPS 6001-1009